

folktales ballads legends dances proverbs superstitions chants riddles  
 children's games marriage songs myths rhymes folk instruments instrum  
 play party lullabies festivals tall tales folk lyrics cures jests teasing songs dreams

## THE INDIANA UNIVERSITY ARCHIVES OF FOLK AND PRIMITIVE MUSIC

George List

(Continued from last issue)

Sheet catalogues for each collection indexed are available in notebooks for use with the tape recordings. The catalogues contain the documentation furnished by the collector plus information added by the archival assistants in processing the collection. The Archives operates as a reference library. Visitors select by means of the indexes the recordings to which they wish to listen and list the collection titles and finding numbers on cards furnished for this purpose. An attendant then gives them the tape rolls and catalogues. Tape players are available for the use of visitors.

All materials are received on deposit under a written agreement with the depositor concerning the use that can be made of the recordings and of the accompanying documentation. Rights to materials collected in the field are assigned to the collector, not to the informant, the former assuming the responsibility of satisfying any claims of the latter. The depositor may, should he so desire, retain rights for use in the issuance of commercial recordings for his lifetime. He may also retain rights to verbatim reproduction of text or melody for a period of five years with an optional renewal period of an additional five years. All materials on deposit are available for listening in the Archives, for classroom demonstration at Indiana University, and for use in non-profit radio and television programs produced by the Indiana University Radio and Television Services and broadcast or telecast to the State of Indiana. Copies of restricted materials will not be furnished without the written permission of the depositor. Those who wish to listen to restricted materials in the Archives may do so upon signing an agreement not to make verbatim reproduction of either text or melody.

The following additional indexes are maintained for the use of the Archives' staff.

1. Collection index. Indexed by type of collection—B,

broadcasts and studio recordings; C, commercial and private pressings; F, field recordings, etc.—indexed in numerical order within these divisions. This index collates all information concerning the collection: title, collector, and date and place collected; number of original recordings and copies and their form and location; the catalogues and work notes available for the collection and by whom made; and a notation concerning the agreement made as to the use of the materials in the collection.

2. Finding indexes in numerical order.
  - a. Cylinder recordings
  - b. Disc recordings
  - c. Wire recordings
  - d. Original tape recording or earliest copy in the Archives.
  - e. Archives Tape Library
  - f. Demonstration tapes
3. Recent accessions not as yet processed, in order of their receipt.
4. A compendium index listing alphabetically by title all recordings in the Archives including collections not as yet processed and Demonstration tapes.
5. An index of collectors in alphabetical order listing the collections deposited by each and containing references to the agreements secured concerning the use that may be made of each collection.
6. An index of recorded items with English titles, classified according to type—songs, instrumental music, tales, etc.—and listed alphabetically under each type.

The Archives of Folk and Primitive Music is a service-research organization operating as part of the Indiana University Research Center in Anthropology, Folklore, and Linguistics. A budget provided by the University covers salaries for a secretary and archival

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## REVIEW

Pickett, A. G. and M. M. Lemcoe, Preservation and Storage of Sound Recordings. Washington, Library of Congress, 1959. pp. vii, 74. \$.45

Those of us who take full advantage of the Electronic Age by doing most or all of our folklore field collecting with a tape recorder must sometimes remind ourselves that at one time a field worker's sole transcription tools were a notebook and a pencil. It is true that mechanical recording has been used in field collecting for over sixty years, dating from the period of the introduction of the cylinder phonograph. The poor quality of reproduction and the difficulty in handling this equipment caused many collectors to stick to their notebooks and pencils. However, the development of somewhat simpler (although still cumbersome) recording equipment in the early 1930's, and the large scale recording trips sponsored by the Archive of American Folk Song of the Library of Congress, beginning in 1933, impelled more and more collectors to turn to mechanical transcription. With the appearance, during the 1940's, of wire and tape recording processes, transcription by hand became largely a thing of the past.

Ever since the Library of Congress began to amass mechanical transcriptions on a large scale, with the aim of developing a permanent archive of folk song and folklore, there has been great speculation concerning the aging qualities of sound recordings. When wire and tape, as well as new disc materials, came into wide use, the speculation was compounded. Realizing the need for specific information in this area, the Library of Congress approached the Rockefeller Foundation for aid and received a grant for the purpose of initiating the necessary study.

The study, which was conducted by the Southwest Research Institute of San Antonio, Texas, was limited to acetate, shellac, and vinyl base phonograph discs and to acetate and mylar base magnetic tapes, since the bulk of recorded collections are in these forms. Furthermore, only storage deterioration was studied, although it was recognized that playback wear is a significant factor in the aging process. Following a brief "Introduction," the core of the report is in three parts: "Factors Relating to the Degradation of Sound Recording Materials," "The Study of Phonograph Discs," and "The Study of Magnetic Tape."

The authors turned first to the materials from which sound recording discs are manufactured. It was noted that the basic resin is subject to both chemical and physical degradation. Chemical degradation can take several forms: 1) chain scission (a reduction in molecular size), 2) cross linking (a change in the type of forces operative between the molecules), and, 3) side group modification (a change in the amount of forces operative between the molecules). These can be induced by light, heat, water, oxygen, atmospheric contaminants, and dust and grit, either singly or in combination. The major types of physical degradation are 1) permanent deformation, 2) breaking, tearing,

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Storage area in the Archives of Folk and Primitive Music. The original tape, wire, and disc recordings are stored to the right, the cylinder recordings above on both sides. The copies on tape rolls comprising the Archives Tape Library are stored to the left.

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graduate assistants as well as funds for supplies, repairs, and other expenses. Equipment is secured through regular channels from the University Equipment Committee.

The Archives is housed in a suite of rooms in the basement of Maxwell Hall, a stone, concrete, and steel structure. The entire area is air conditioned. All discs, wire, and tapes are stored in steel cabinets. Cylinders are stored in boxes especially constructed for this purpose.

The Archive's recording laboratory is equipped with two racked series 350 Ampex recorders, a Presto three-speed turntable, three cylinder reproducers, Pierce and Webster wire recorders, and an electronic drive which permits feeding of variable cycles of electrical supply into the recorders and the turntable. The racked equipment is placed upon a specially designed recording table which permits an individual to operate all equipment, to announce, and to make worknotes without moving from his place. Inputs are located on this table for the various types of portable equipment used. A patch panel integrates all equipment and contains two types of filters for use in removing excessive surface noise. An adjacent small studio separated by a soundproof window is arranged for live recording.

Inquiries of any kind are solicited. Exchanges of recordings are made frequently on a world-wide basis and suggestions for exchange will be gladly considered. Tape copies of non-restricted materials can be furnished immediately by mail. Copies of restricted materials can be furnished by mail with the written permission of the depositor. Typed or photographed copies of catalogues can also be made available. Fees for these services will be quoted on request.